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ILLUSTRATIONS OF
INDIAN SCULPTURE
MOSTLY SOUTHERN

FOR USE WITH THE GUIDE TO
THE ARCHAEOLOGICAL
GALLERIES

BY
F. H. GRAVELY, D.Sc., F.R.A.S.
AND
C. SIVARAMAMURTI, M.A.

2708

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GOVERNMENT PRESS
MADRAS
1952

FIRST EDITION 1939

SECOND EDITION 1947

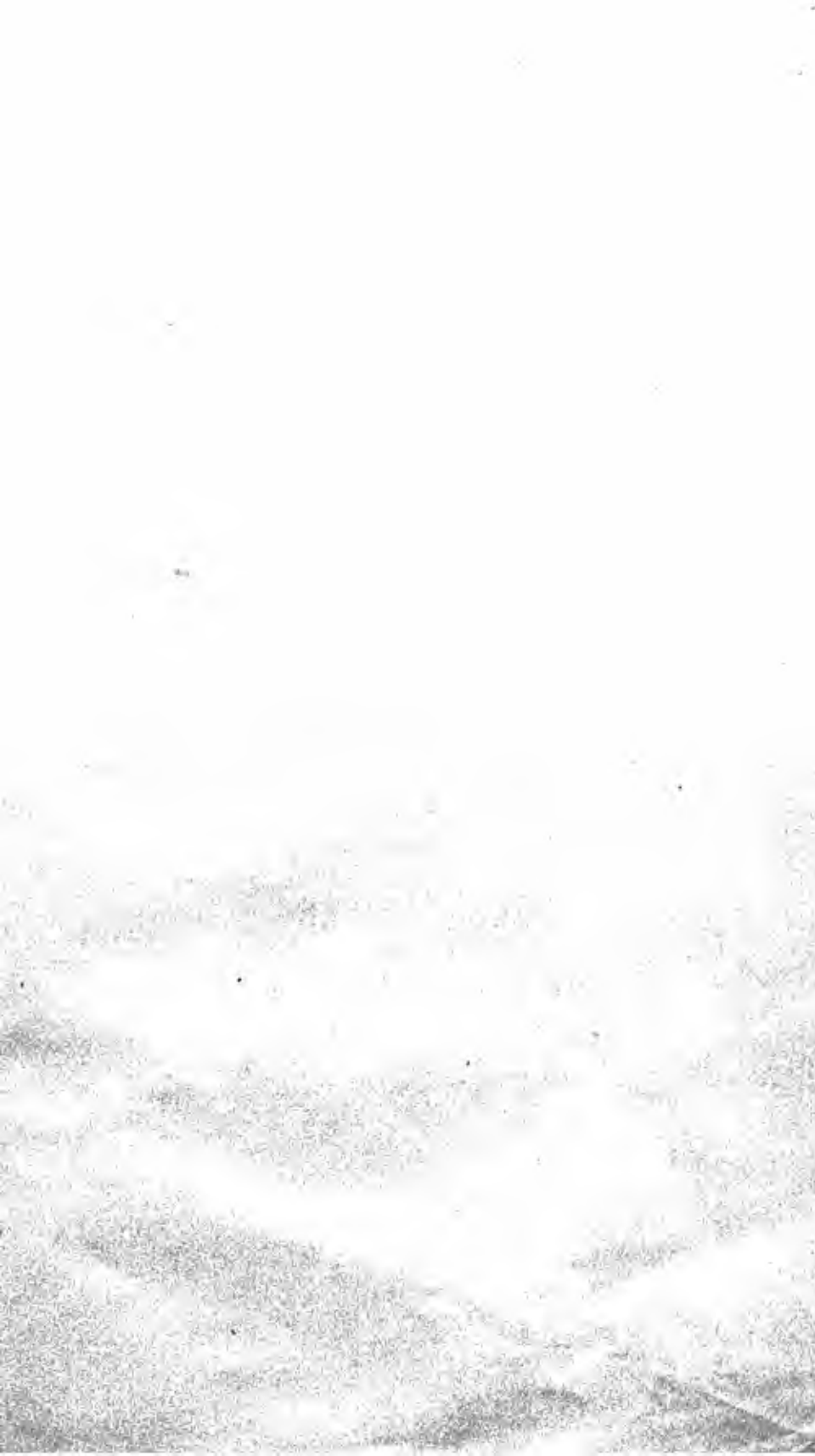
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Groeco-Buddhist sculpture of Gandhara, about 50 B.C.-300 A.D.

A BODHISATVA.

INTRODUCTION

The history of Indian sculpture at present begins about 300 B.C. when the Emperor Asoka Maurya began the patronage of carving in stone. For the gap between the seals and figurines of Mohenjo Daro and the Mauryan period is still unbridged. Sculpture of this early period is characterised by an archaic rigidity.

Of the several kingdoms by which the Mauryan Empire was succeeded, three especially developed distinctive styles of their own. Sunga sculpture, best known from the Bharhut railing, retained many archaic features. Andhra sculpture, best known from Sanchi and Amaravati, developed a high degree of grace and vitality without losing its strongly devotional character. Kushan indigenous sculpture, best known from Mathura, became more voluptuous. The Graeco-Buddhist sculpture of Gandhara, a region within Kushan dominions, had very little influence on indigenous sculpture.

Under the Gupta Empire, Indian sculpture developed a combination of grace, restraint and depth of feeling that mark 300-600 A.D. as its classical period. Stone also was more extensively used for building temples, and it is to this period that the earliest surviving temples of the Northern or Indo-Aryan form belong. This form of temple is still characteristic of ancient Gupta territory, and the different schools of sculpture that developed in the various kingdoms which arose there on the downfall of the Gupta Empire are all based upon that empire's art.

In what are now the Tamil, Telugu and Kanarese districts of the south, however, where the southern or Dravida form of temple seems to have prevailed, Gupta influence was weak or absent, and in the Tamil area, when sculpture in stone was first developed under the Pallava dynasty, its affinities were not directly with Gupta art, but rather with the older but nearer art of Amaravati. Pallava sculpture differs markedly, however, even from that of Amaravati and shows archaic features that seem to indicate its origin direct from a local folk art strongly imbued with Amaravati traditions.

In the rival kingdom of the early Chalukyas of Badami, Gupta influence was evidently strong, for the northern form of temple appears there side by side with the southern, and Badami sculpture

is clearly descended from that of the Guptas. In eastern Chalukyan territory, however, this influence seems to have been weaker, the few early temples that survive all having the southern form, while early Eastern Chalukyan sculpture, though its closest relationship is with Western Chalukyan, shows affinities with Pallava sculpture also.

The archæological galleries of the Madras Museum have been arranged so as to illustrate, as fully as the material available permits, the history of Indian sculpture thus briefly outlined, together with subsequent developments in the south. And, as the guide-book to these galleries would have become too expensive to meet its purpose had even the bare minimum of the plates required been included, this companion volume is being issued to provide them. As far as possible its pictures are of objects belonging to the Museum but, in the case of schools not sufficiently well represented there by specimens, photographs of some of the finest known examples are shown as well, and in a few cases these are reproduced here. We thank the Director-General of Archæology in India and the Curators of the Muttra and Patna Museums for supplying the photographs of objects under their charge with permission to reproduce them, and the former for the loan of the blocks used for printing pl. ii.

The arrangement of this volume will be found to differ somewhat from that of the guide-book. In the guide-book it was most convenient to devote a separate section to the large collection of sculpture from Amaravati before commencing the account of the earlier sculpture of the north. Here it has been put in its proper place following Sanchi sculpture. And in dealing with South Indian mediaeval sculpture it was necessary in the guide to begin with Tamilian sculpture where the sequence is simpler and clearer than in Chalukyan, Pala and Kalinga sculpture being therefore placed after Chalukyan. Tamilian sculpture differs, however, as already noted from the other three types in having no direct connection with the Gupta sculpture that immediately precedes it in the guide, and it has therefore been placed last in this volume of illustrations so as not to break the sequence, Gupta sculpture being followed by Pala, Kalinga and Chalukya in that order, *i.e.*, from north to south.

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Graeco-Buddhist sculpture	Frontispiece.
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Andhra sculpture	Pl. iii—x.
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Mauryan sculpture, third century B.C.

CHAURI BEARER.

Patna Museum.

(A plaster cast of this is now on view in the first bay on the balcony.)



Sunga sculpture on Bharhut railing, second century B.C. (Indian Museum, Calcutta).
SUDARSANA YAKSHI.



Presentation of Jetavana Monastery.
From blocks lent by Archaeological Survey.



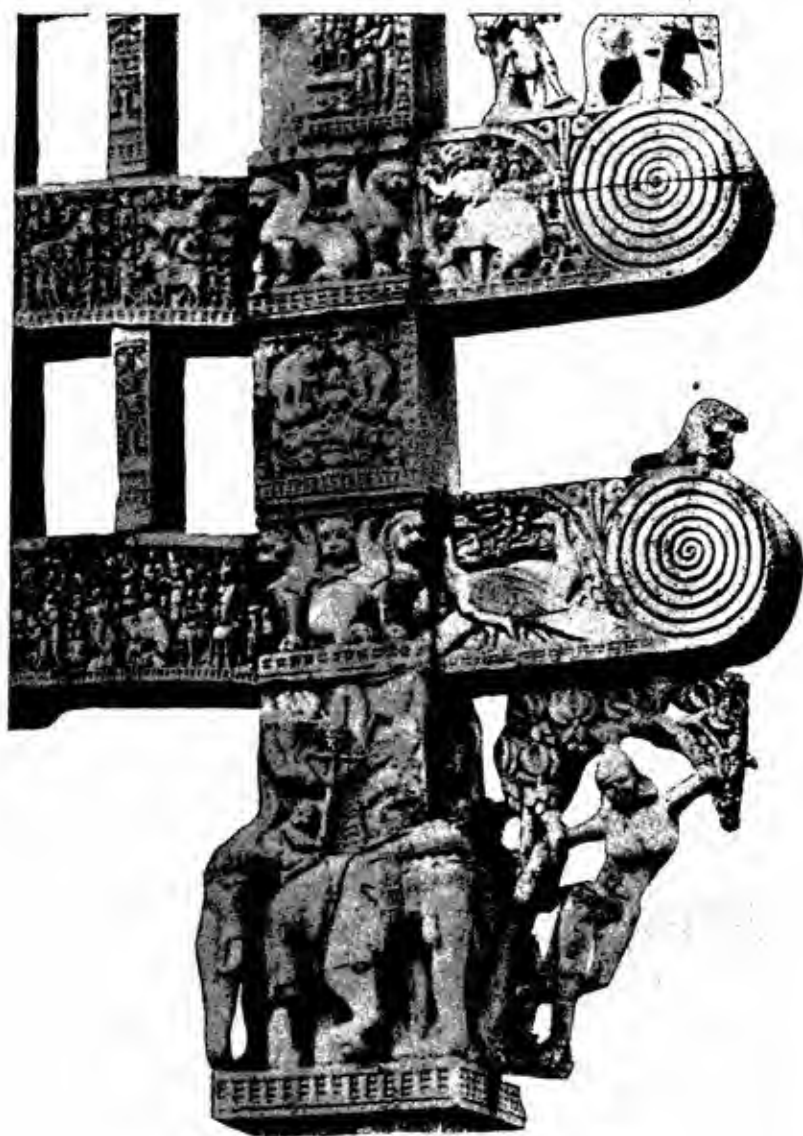
Srima Dryata.



Andhra sculpture with Hindu subject, second century B.C.

THE LINGA OF THE GUDIMALLAM TEMPLE,
CHITTOOR DISTRICT.

From a photograph by the Archaeological Survey.



Andhra sculpture—Sanchi, second century B.C.

PART OF EASTERN GATEWAY.

From a photograph by the Archaeological Survey.



Andhra sculpture—Jaggayyapeta, second century B.C.

THE CHAKRAYARTIN MANDHATA.



Andhra sculpture—Amaravati, second period, about 100 A.D.

BUDDHA PREACHING.



Andhra sculpture—Amaravati, third period, 150-200 A.D.

COURT SCENE.



Andhra sculpture—Amravati, third period, 150-200 A.D.

A GATEWAY OF KUSINARA WITH WOMEN INSIDE BELOW CELEBRATING BUDDHA'S NIRVANA, MEN INSIDE ABOVE DIVIDING HIS RELICS INTO EIGHT PORTIONS, AND OUTSIDE SEVEN OF THESE PORTIONS BEING CARRIED FROM THE CITY.



Andhra sculpture—Amaravati, fourth period, 200-250 A.D.

A CHAITYA SLAB WITH BUDDHA'S RENUNCIATION, TEMPTATION AND ENLIGHTENMENT ABOVE, HIS BIRTH SCENES ON THE STUPA, AND THE WHEEL SYMBOLIZING HIS FIRST SERMON ON EITHER SIDE AND IN CENTRE BELOW.



Andhra sculpture—Goli, 200-250 A.D.
TWO LAST SCENES OF THE VESSANTARA JATAKA.



Kushan indigenous sculpture, Mathura, second century A.D.

BUDDHA.

Mutra Museum.



Kushan indigenous sculpture, Mathura, second century A.D.

YAKSHIS ON THE BHUTESAR RAILING.

Mutra Museum.



Gupta sculpture, 300-600 A.D.
STANDING BUDDHA FROM SARNATH.



Gupta sculpture, 300-600 A.D.

BUDDHA PREACHING HIS FIRST SERMON.

Sarnath Museum.

From a photograph by the Archaeological Survey.



Pala sculpture, 800-1050 A.D.

VISHNU FROM KANAIPARA, MURSHIDABAD DISTRICT, BENGAL.



Kalinga sculpture from Mukhalingam of about tenth century A.D.

ABOVE: FOUR OF THE DIKPALAKAS--VAYU, VARUNA, NIRRTI AND YAMA.
BELOW: PANELS WITH PARVATI AND GANESA, AND FIGURE WITH ATTENDANT.



Kalinga sculpture of about tenth century A.D.

SUBRAHMANYA IN TEMPLE NICHE AT MUKHALINGAM.



Early Eastern Chalukyan sculpture of seventh century A.D

DVARAPALAKA FROM BEZWADA.



Early Eastern Chalukyan sculpture of about ninth century A.D.

SURYA IN NICHE OF TEMPLE AT BICCAVOLE.



Early Western Chalukyan sculpture of about seventh century A.D.

DVARAPALIKA FROM BAGALKOT, BIJAPUR DISTRICT.



Western Chalukyan sculpture, probably of about tenth century A.D.

SARASVATI DANCING.



Nolamba sculpture of about tenth century A.D.

SURYA FORM HEMAVATI.



Nalamba sculpture of about tenth century A.D.
CEILING PANELS FROM HEMAVATI WITH AGNI AND YAMA.



Rashtrakuta sculpture of tenth century A.D.

JAIN MEMORIAL PILLAR FROM DANAVULAPADU, CUDDAPAH DISTRICT.



Hoysala sculpture, 1100-1350 A.D.

KUBERA.



Kakatiya sculpture, 1100-1350 A.D.

DURGA FROM TRIPURANTAKAM, KURNOOL DISTRICT.



Vijayanagar sculpture of Telugu districts, 1350-1600 A.D.

RISHI FROM TADPATRI, ANANTAPUR DISTRICT.



Modern Telugu sculpture, 1600 A.D. onwards.
VISHNU FROM TADPATRI, ANANTAPUR DISTRICT.



Tamilian sculpture, Pallava period, 600-850 A.D.
SUBYA FROM KAVERIPAKKAM, NORTH ARCOT DISTRICT.
Probably ninth century A.D.



Tamilian sculpture, Pallava period, 600-850 A.D.

VISHUAPAHARANA FROM KILAPPUDANUR, TANJORE DISTRICT.

Bronze.



Tamilian sculpture, Pallava period, 600-850 A.D.

NATESA FROM KURAM, CHINGLEPUT DISTRICT.

Bronze.



Tamilian sculpture, Pallava-Chola transition, ninth century A.D.

SOMASKANDA FROM TIRUVELANGADU, CHITTOOR DISTRICT.

Bronze.



Tamilian sculpture, early Pandyan period, 800-1000 A.D.
NATESA (LEG REVERSED FROM PORUPPUMETTUPPATI, MADURA DISTRICT.



Tamilian sculpture, early Chola period, 850-1100 A.D.
TRIPURASUNDARI FROM KODUMBALUR, PUDUKKOTTAI.



Tamilian sculpture, early Chola period, 850-1100 A.D.

RAMA FROM VADAKKUPPANIYUR, TANJORE DISTRICT.

Bronze.



Tamilian sculpture, early Chola period, 850-1100 A.D.

BRIKSHATANAMURTI FROM BRIKSHANDARKOIL, TRICHINOPOLY DISTRICT.



Tamilian sculpture, early Chola, 850-1100 A.D.
DASHINAMURTI FROM CHOLAMALIGAI, TANJORE DISTRICT.



Tamilian sculpture, later Chola period, 1100-1350 A.D.
LINGODBHAVA FROM MUDIYANUR, SOUTH ARCOT DISTRICT.



Tamilian sculpture, Vijayanagar period, 1350-1600 A.D.
BHIKSHATANAMURTI FROM URAIYUR, TRICHINOPOLY DISTRICT.



Tamilian sculpture, Vijayanagar period, 1350-1600 A.D.

KRISHNA AS A CHILD. IMAGE FIRST INSTALLED AT UDAYAGIRI, CAPTURED BY
KRISHNADEVARAYA, AND INSTALLED AT HAMPI IN 1515.



Tamilian sculpture, Vijayanagar period, 1350-1600 A.D.

NATESA FROM BELUR, SALEM DISTRICT, PEDESTAL INSCRIBED WITH DATE
CORRESPONDING TO 1510 A.D.



Modern Tamilian sculpture, 1600 A.D. onwards.

GARUDA FROM KODUR NEAR MADRAS.



Memorial stone.

HEAD-OFFERING HERO-STONE FROM KOYAMBEDU NEAR MADRAS.



Memorial stone.

BATTLE SCENE WITH CELESTIAL NYMPHS AND HEROES' HEAVEN ABOVE,
FROM CHIPPAGIRI, BELLARY DISTRICT.



Snake-Stone.

KNOTTED SEVEN-HEADED NAGA FROM BELLARY DISTRICT.



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